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An Interview with Joe Wilson

Videodisc: The Ninety-Six Ranch

10th Anniversary Year

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DIRECTOR'S COLUMN

Based on a paper given at the conference "Folklife and the Public Sector: Assessment and Prognosis," presented at Western Kentucky University, April 18-21, 1985.

Folklorists who become engaged in public-sector programming today quickly learn that there are cultural networks through which they must work. In particular, there are an *arts* network and a *humanities* network which can be tapped for funds, institutional support, and access to public programming. Each of these networks, however, has its parameters and limitations. Moreover, the two networks are not well acquainted with one another, and their relations sometimes exhibit strains.

The bifurcation between the arts and humanities in America today is in many respects a recent development, stemming from the passage in 1965 of legislation creating the National Endowments for the Arts and Humanities. Although the 1965 legislation addressed both arts and humanities, the two National Endowments were separate entities from the start, reflecting the goals of the two separate constituencies whose lobbying, having joined forces to reach a critical mass, got the legislation through Congress. In time, despite the existence of some unifying mechanisms, they drifted apart, driven by diverging strategies for programming, organizational support, and network building. Now, despite the fact that they share offices in the Old Post Office Building in Washington, D.C., one can catch staff of each Endowment referring to their own agency blithely as "The Endowment."

By the 1970s the two Endowments had generated two separate state networks. State arts agencies—part of state government but also recipients of block grants from the Arts Endowment—grew rapidly from dependence on the national agency to a more independent self-assertion, fueled by a healthy budgetary mix of federal and state funds. Tensions in their federal-state partnership resembled similar tensions in American government wherever there is a decentralization of funding and responsibility. Interestingly, several states, as they set up state agencies as designated recipients of the Arts Endowment state grants, foresaw that the Humanities Endowment (heeding either an inner light or Congressional pressure) might follow suit with block grants of its own. Thus there arose several state agencies providentially titled "Arts and Humanities" commissions. The Humanities Endowment, however, displayed a profound anxiety about mixing humanities with state politics Under pressure to do something, it created a separate state-based network of humanities committees, unaffiliated with state government and tied directly to their Washington funding source. That tie proved, in my judgment, to be a short leash, and state humanities councils did not begin their pattern of growth, financial diversification, and programmatic independence until later in the 1970s.

Where did the work of folklorists fit in this emerging double matrix of state funding sources? At first, the state arts agencies were the natural home. They were expanding, and budgetary growth always encourages an expansive scope and vision. They shared a commitment to supporting and developing the arts in their own states, and folk arts programming offered them the capacity to address cultural traditions rooted in their own turf. Further, the creation of the Folk Arts Program within the Arts Endowment, and the program's early and sustained commitment to building a state network, provided powerful encouragement to state arts agencies to launch folk arts programs at the state level.

State humanities councils initially had much less involvement with the work of folklorists. By the late 1970s, however, one began to hear about grants to folklore and folklife projects by state humanities councils. As they developed a more independent sense of mission, they began, like the arts councils, to seize upon efforts that featured what might be considered their state's unique or specially characteristic cultural assets. By the 1980s at least two state humanities councils actually included folklorists—Burt Feintuch in Kentucky, and Jo Radner and myself in Washington, D.C. Indeed, Burt Feintuch and Jo Radner were both elected as chairs of their councils. A scattering of folklorists, like Bert Wilson in Utah, have also served as council members on state arts councils. We need more such participation by folklorists at this higher level of authority in state cultural agencies.

There are yet other cultural networks in the United States worth a folklorist's attention. The network of state historical societies, which began in the 19th century and remains strong today, connects principally to the Humanities Endowment at the national level and to local historical societies at the town and county level. In some states it also interconnects with state departments of archives and history and state museums. A more recent network—dating from the National Historic Preservation Act of 1965, the same year as the arts and humanities legislation—is the network of state historic preservation offices, which

receives funds from the National Park Service for historic preservation activities at the state level. Several state historical societies have shown an interest in the work of folklorists, and a few have gone so far as to host a folklore and folklife program. State historic preservation offices likewise show signs (spurred on, I hope, by the *Cultural Conservation* study undertaken by the Folklife Center and the Park Service) of beginning to integrate the work of folklorists into their mission.

We have no central ministry of culture in America, and perhaps there is a larger wisdom in our avoidance of the topdown model so often encountered abroad. Nevertheless, the citizen with a personally integrated, holistic view of the cultural process might well chafe at the lack of integration of cultural endeavor in Washington. But, though the state arts councils and humanities councils are literally creatures of the two National Endowments, as they have begun coming of age and asserting their independence they have shown a greater willingness to cooperate. Folklorists have benefitted from this trend. In several states folklore and folklife undertakings have been funded by both the arts council and the humanities council, and the staffs of these councils (and of state historical societies and historic preservation offices) are able to trade notes and broker projects more efficiently than in Washington. At least two states, Ohio and Washington State, have fostered ongoing folklife programming by joint funding from the arts and humanities councils. Additionally, there is a trend in some states toward grouping cultural agencies into the same department—the Department of State of Florida, for example, or the Department of Cultural Resources in North Carolina. Before our eyes we see emerging—hesistantly and sporadically—the very ministries of culture at the state level that we have so assiduously avoided at the national level. These important trends in state cultural policy warrant close and careful attendance by folklorists.

I hope I may be forgiven for an avuncular tone of voice, but I have occasionally noticed, in conversations with younger folklorists first encountering the world of public programming, an unspoken assumption that the cultural structures and frameworks within which we work are more or less permanent entities in the American body politic. It is as if state arts councils or humanities committees had always existed, their mission emblazoned on stone tablets. Yet they all have been created within my adult life. Further, the bifurcation of cultural activities into "arts" and "humanities" categories was much less prevalent a generation ago. When the Archive of American Folk-Song was created in the Library of Congress in 1928, or the WPA state guides were produced in the 1930s, or the Festival of American Folklife was conceived in the 1960s, nobody debated about whether the activity was arts or humanities.

An earlier generation in American universities had another way of carving up their endeavors. The bifurcation between "arts" and "sciences" was a creature of the earlier 20th century, and we still see its impact today. "Arts" in this formulation, of course, includes both "arts" and "humanities" in our latterday terminology. The great debate in folklore studies over the last generation about whether folklore is a science is a conspicuous example of our field trying to adjust to that earlier bifurcation between arts and sciences.

It is, to my mind, very characteristic of the network of folklorists that the cultural categories of our modern civilization always leave us straddling the middle. Do we belong in the arts or the sciences? Or, more contemporaneously, is our work in the sphere of the arts or the humanities? Many a contemporary folklorist has been told by an arts council that his or her work "sounds more like a humanities project," only to be advised by the humanities council, "You should talk to the arts people." Certain activities we traditionally prize, such as field documentation, are particularly susceptible to falling between chairs. To the arts council it sounds like research, not presentation, while the humanities administrators ask, "But what is your thesis?"

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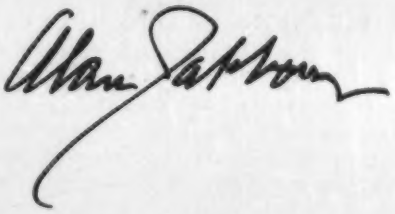
We owe it to ourselves as folklorists to study and reflect on the history and present trends in cultural programming. Our own vision is tenaciously holistic, and our field has for a century spanned the categories created by the world around us. Understanding those bifurcated categories will help us to work more effectively with *all* available networks to carry out our cultural mission. At the same time, a little perspective on the history of cultural categories can give us courage to sustain our longstanding conviction that presenting and reflecting, studying and helping go hand in hand, and that the cultural traditions we care about deserve being cared about *wholly*.



Concerts and Culture:

AN INTERVIEW WITH JOE WILSON

In 1977 the Center inaugurated its noontime Outdoor Concert Series on the Library's Neptune Plaza. Six Thursday concerts were presented once a month between April and September. The concerts for the first series and those held every year since were arranged by the National Council for the Traditional Arts (NCTA), under the directorship of Joe Wilson.

This year the Center will present ten concerts in honor of its 10th anniversary. It is concurrently the tenth series that the NCTA has arranged and the tenth year that Wilson has been director of that organization, all of which make it an auspicious time for the editor to talk with Joe Wilson about his life and his work.

I'd like to know about how you went from working on Madison Avenue to heading up the National Council for the Traditional Arts.

Wilson: *Might be a better story how I got to Madison Avenue.*

You can tell me that, too.

Wilson: *Well, I was reared in the Blue Ridge. And I liked the music, and I liked the people, and I liked the dance, and the crafts, and all of the things that were there. And I came along at that time where, all over the country, there was this great shift of rural people moving to urban places and consolidation of farms. These things have continued, they're still going on; and all of the stress of farm people that you see now, it really goes back to then. Because staying on an Appalachian farm was not really an option when I grew up. There were 105 people in my graduating class from high school—one high school in the county—and three years later there were five or six of them left in the county. And they went everywhere. There have always been a lot of mountain people who came to Washington. That's where I first went.*

Really? To do what?

Wilson: *Oh, I was doing anything that I could do. I worked for a clothes store for a little while, I worked for the Geological Survey for a little while. I was just learning about life. And there, if you worked for someone for a week or two that was long enough, so I was famous for, you know, walking in and staying around for a little time. I thought that was what you were supposed to do. But I saved up some money and went back home and went to college.*

Where did you go to college?

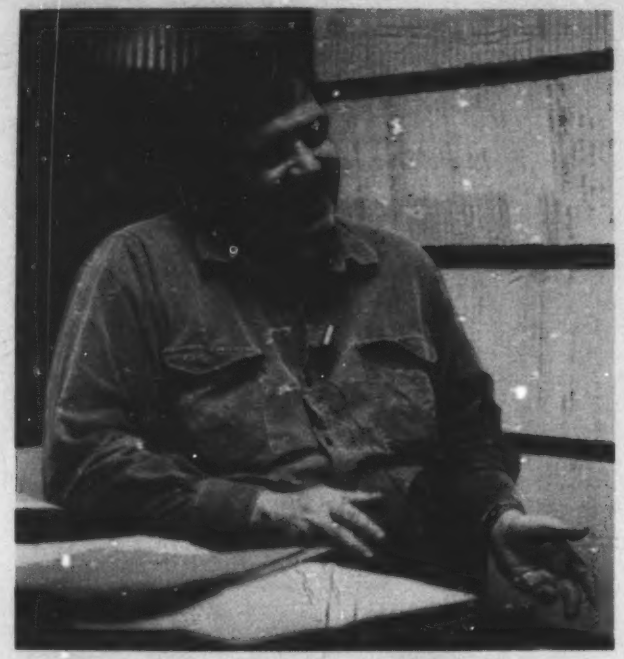
Wilson: *I spent a couple of years at Lees-McRae College in North Carolina and did the rest in night school. I've been in more night schools than you would believe—the University of Tennessee, the University of Alabama, Columbia . . . .*

Working towards what kind of degree?

Wilson: *After a while the degree didn't matter. I was interested in learning about things. The last person of authority who looked at my transcript said, "This is amazing!" going down through it. I have enough hours for a bachelor's in five or six different subjects, eventually. But at that time you had to go, you had to spend six months, or you had to spend a semester on campus to have it all formalized. I never bothered to do that. I just never bothered. . . . And I still take courses occasionally, 'cause I recognized that education is a forever process. . . .*

At any rate, I went from Tennessee to Washington. And then I worked in Ohio for my brother who was in construction. And then I drifted into Nashville in the early country-music years—country-music recording was relatively new then, we're talking about the late '50s. And some people were arriving there then. One of my friends at the time was Willie Nelson, who was selling encyclopedias door to door to feed his songwriting habit. I haven't seen him in a while, but I understand that he no longer needs to sell encyclopedias to feed his songwriting habit. . . .

But at that time Nashville was not a . . . there didn't seem to be a place for people in Nashville who really liked or had a strong sense of quality in country music, and particularly those who really liked country music. Because that was at the time when it was first understood in Nashville and accepted as gospel that the country music that was then being heard needed to change—we're talking about the country music of Ernest Tubb, and Lefty Frizzell, and Hank Williams, though he was dead at that time. And there was a . . . a determination in the industry there to make this a music that would be palatable to thousands of people, to a huge percentage of the population. And in order to do that you added "do-wah" choruses, you know, a la the Jordanaires, who were in tremendous use at that time, and the string section of the Nashville Symphony. So, you cut all the sharp edges off, you know, and you packaged it. And it worked, you know. Country music's share of the market grew tremendously during that period. But I happened to like those sharp edges that were being rounded off. I liked the kind of music they were recording over at Starday, you



Joe Wilson. (Photo by John Gibbs—247303-1/37)

know, the likes of the Blue Sky Boys, and the Monroes' band, which was in a particularly low period at that time. And I thought that Nashville then was making recordings with roughly the same set of aesthetics that General Motors uses in making hubcaps—it was, Will it sell? you stamp it out—and I don't think anything has changed. And there came a day, 'though things were better for me in Nashville financially than they had ever been, there came a day when I decided to leave. And I did. And went to Alabama and worked for the steel workers' union. I worked on some Civil Rights things down there for a while.

So this is in the early '60s?

Wilson: *Yeah, yeah. I went to Alabama in '62. I was there for the "Battle of Birmingham."*

You were working on a newspaper then?

Wilson: *Yeah, yeah. I did some work for the old* Southern Courier, *which was a Civil Rights paper at the time. And I did stringing for several newspapers and widely scattered folks. I did an article for* Progressive *magazine in which we tried to identify some of the Birmingham bombers. It was exciting work for a while.*

Did it get hot for you?

Wilson: *Yeah, a couple of times. If you were some places with a camera, our friend here [John Gibbs, who was photographing him during the interview] would have been in terrible trouble; someone would have heaved a brick at him—he looks like a photographer. But, you know, it was mainly just threatening circumstances; I was never hurt by anyone, you know. I had a great deal of invective and profanity aimed at me, you know. And there were some times when there were some bricks and some people pretending they were going to do you grave injury, but, you know, they didn't. And I went from there to working for an advertising/public relations outfit in Pittsburgh, though I never was in Pittsburgh. They were in Pittsburgh. I was still going all over the country.*

How did you get involved in that?

Wilson: *Some people who worked for the organization in Pittsburgh passed through Alabama when I was . . . they saw my work as a writer and said "If you ever grow weary of this," you know, "come call us, we'll have a job for you." And they did. But then a couple of years later I was weary of them, so I went to New York. I stayed there seven years.*

And that was with an advertising company as well?

Wilson: *Did public relations/fund-raising kinds of things. Yeah, some advertising—one of those little mini conglomerates, you know. One point we had an export/import business, too. Sound weird?*

But, you have to understand that I always was interested in what I'm still interested in, and always pursued those things. All of those years I was making recordings, getting them issued on small specialty labels. I was organizing events. My occupation's always been what it's been, but my income has come from a lot of different sources. It's only for the last ten years that I've had the luxury of working in the, being paid by my occupation.

What kind of dimensions did the NCTA have when you became director of it?

Wilson: *Well, it's an old organization—the organization was founded in 1933, and, in St. Louis, as the National Folk Festival Association. And it was the brainchild of Sarah Gertrude Knott. Miss Knott was a Kentucky lady who was trained in recreational work. And she was working for the city of St. Louis. And she and the people who worked with her there had funding, initially, I think, in '32 and and '33, to put together, under some of the New Deal programs that were being started, various kinds of out-of-work entertainers to do shows around town. So they had actors and actresses of various persuasions, you know; and they had people who handled snakes, and they had opera singers, you know. They had—the whole world of art was theirs, you know. And they had a truck to carry it around town in! And they were doing shows in parks.*

I think Miss Knott became most interested, at that point she was interested in the folk people, who seemed to be able to relate better to the audiences that they were meeting, and, partly, were old-time fiddlers and medicine show people who had some skills on the street. And she also had a couple of examples at that time. Bascom Lunsford had been running his Mountain Dancing Folk Festival for . . . I think since '28. And at roughly the same time Jean Thomas had started the American Folk Song Festival at Ashland, Kentucky. And those things had enjoyed a success. And they're not the only thing of that

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AN INTERVIEW WITH JOE WILSON

Continued from previous page

kind—even earlier there had been this wave of fiddlers' conventions, perhaps sparked by Henry Ford, but . . . there's not a good study of all of that.

But they seem to have been sparked by other things too. There was this new technology, tremendous new technology that was becoming available at that time, and recordings, recording people had started dealing with folk material, and radio . . . . There seemed to be at this time a reaching back, both by radio and by recordings, to deal with what they called "old-time music," which was older only in that some of it had roots in the previous century. But, nevertheless, there was a tremendous amount of it at that time. And it continued up into the '30s.

And Miss Knott did the first National Folk Festival, I think, starting from those examples and her own experience in the city of St. Louis; with a very good fieldworker—Vance Randolph—who, with her, put on, I believe, fourteen little regional festivals in Missouri and Arkansas to choose people for it. And I don't think the folk festival format has changed much since then, because there's always this potpourri of things included in them—and there're workshops and there're academics. And there're a lot of things claimed, but, looking at her early program books, I see all of it there. That continued up until I came. She left in 1971. And the work of the organization still primarily was the National Folk Festival, though there had been some work with some other festivals. . . .

But the interest when I came here was still largely festivals. And we've moved a bit beyond that. We've continued to do festivals, of course, and help other people to organize them, but we think that there are other ways to present.

Such as?

Wilson: *Well, we probably put more effort into tours now than we do into festivals. And, I believe, there are forty-seven, forty-eight states which have had tours in the last five years. For a small organization that's rather extensive. And we will continue to do touring, because you can take material back to the places of its origin that way. I guess, being from the Blue Ridge, I am particularly aware of the fact that it's hard to hear . . . sometimes it's not easy to hear the best of Appalachian music in the Blue Ridge. It's easy enough in Washington, Baltimore, Cleveland—most any large city—but if you are in Mountain City, near where I'm from, the good bands don't come all that often. They may not come at all; I haven't heard of any good one being there in the last five or six years. So, we've tried to do folk arts touring by going back to the community. And it's difficult to do because communities don't always have the kind of presenting organizations that you need to do that. And at the same time we've avoided doing what is done with most touring, which is to take it to college campuses. And we have a phrase about that—we try not to stimulate the overstimulated.*

Beyond tours we've done some videotapes, and we've been doing some film, and we've issued some recordings, radio programs, and tried to work as broadly as we can.

How does an organization like the NCTA or the Smithsonian or NEA, the American Folklife Center, benefit peoples' lives in general or American culture in general?

Wilson: *I think that organizations like ours can show that art is widespread among the American people and woven well into the fabric of our lives. And we can show that there are aesthetic standards, high quality everywhere. And in this country that's not always been accepted and is still a controversial thing. We borrow many of our arts from Western European elite systems. And I feel that those things are very important, and I think I pay them as much attention, maybe more attention, than most other people. But I worry that we put them on a pedestal, at the same time ignoring the things of quality that exist all around us. And if there's anything that we can do to show the strength, and the beauty, and the quality all around us and to open people's eyes to that, and to have them understand that art is not always an import, something that someone else has that they send out to you occasionally . . . . Of course, now New York has replaced Europe in the formulations of most Americans. And while New York is a wonderful city with a lot of great things, it . . . there are other things that it is impoverished in.*

What are your thoughts about the Folklife Center's concert series? Why have you chosen to be involved with that?

Wilson: *Well it's a good way to look . . . a lot of the people come from this area. I think its a good way to say that we're not oblivious to the good things that are around here, and to catch all of the little things that pass through Washington, that we can and we know about far enough in advance, and to celebrate the country.*

What are some of the most enjoyable and memorable experiences you've had running the NCTA?

Wilson: *Putting together the first tours was interesting and scary, you know, because there was lots of financial risk involved in doing it. Some of the overseas touring has been very interesting; we helped some of the USIA people to put together tours to other nations. That's been exciting. Some of the festivals that we helped organize, with people like Charlie Seeman out in San Francisco, were very interesting. I like working with Frank Smith down at El Paso at the Chamizal National Memorial. All of these things have been exciting. Life continues to be exciting, new projects going on. We're going to be involved with the relighting of the Torch of Liberty and the Liberty Centennial this summer. And New York is a, though I lived there, lived and worked there for seven years, is a challenge to move a lot of people in and out of and put on a*

performance while it's packed to the rafters with people there for other purposes.

Are local groups organizing around the themes, some of them, and developing their own tours or programs, festivals?

Wilson: *No. This is such a pioneering effort. In some places, I would say, that most of the people we deal with have never sponsored a concert of any kind before. And they decide to try it and we tell them how to do it; it's pioneering work. And then if they do anything they continue to do things that are in the community. It's a grassroots organizing kind of thing.*

The size of the community sometimes is not a good predictor of what will happen there. The Cowboy Tour, for example, went to Medora, North Dakota, which has a population, an- population, I think, of eighty-some people, full-time residents. There're more people there in the summer because it's near Teddy Roosevelt's ranch, which is a national park, and there're park visitors and some businesses that cater to park visitors, but it's still a tiny place. We did over 600 people there and filled up . . . . And the town was the sponsor, you know. We had a wonderful time in Medora, and thought it was one of the finest places we ever performed, you know. And I think it's better to have 600 in Medora than it is 6,000 in one of our major urban areas, because those are 600 people who, again, don't get to see the best of their culture all that often. It's a cattle town.

How do you see what the NCTA is about?

Wilson: *Well, the NCTA is a collection of people—its board of directors and a lot of friends of the organization—who are interested in presenting elements of American culture, folk culture, that are varied and good. We sit somewhere between our friends in academia and our friends in show business. And we respect both of them, but don't do exactly the same work that they do; we have our own work. And we think that good performance can be enlightening, deeply educational, and have enduring effect. One of the problems that any organization has that presents performance is that there's a belief in this country that goes back to its very founding over two centuries ago that these things are insubstantial. That seems to be the folk belief which is carried even in law—it's illegal for the government, you know, to pay for performance, or for entertainment in certain . . . . Put it this way, it's very closely regulated and there are certain laws that deal with it. Now there are just thousands of other things that one can do to waste the taxpayer's money that have not been legislated against! I'm not slamming that law you understand, it's just that . . . . But, what we've learned about people through our studies in psychology, anthropology over all of these years is that performance isn't all that insubstantial. And there's this odd way of lip service to the arts, but then only paying for dry bones.*

George Holt says that you know about everyone who has ever lived or died within a hundred miles of Trade, Tennessee.

Wilson: *I've been interested in that place, you know. I like to think that it's at this point as much an intellectual interest as it is a family one. My family's been there for two hundred years, so it's hard to be disassociated from the people that are there; at least some of them have been there that long. But it's nice to follow a place over time and understand how all of the events that swirled around over the world, how they affected this little place here. And to look at what was happening there and try to imagine why. Or, still better, to* find out *why it happened.*

How big is Trade?

Wilson: *Three hundred people, probably a little less than that; 253, I think. Very, very small place. It's always been small, and it probably won't ever get any bigger. We don't have a crossroads, we only have a "T" road. But, there have been important things happen there. Once, years ago, I was sitting on the store porch there, and a tourist drove up from Florida—Florida plate on his car. And he was traveling around the South taking pictures of Confederate memorials and antebellum houses. And, of course, the mountains were Union, so he hadn't been able to find any Confederate memorials there—there aren't any, you know. And so, he asked about the memorials and somebody said, "Don't have any of them." So he says, "What about historic homes, do you have any historic homes?" "Don't think so," you know. And he says, "Any* big *men born around here?" And the answer was, "Nah, best we can do is babies."*

But Trade, nevertheless, has a complex and long history. We've had bankrobbers and counterfeiters, and preachers and paperhangers—a whole panoply. History, you know, if you look at it, Napoleaon's line that history is a set of lies agreed to has some currency. But I see history as it's normally written, the conventional history, as a situation in which we have a surfer, and the surfer is the leader of the time. And the surfer is riding in the curl of the wave, screaming all the way to the shore that he's pulling the ocean. And, Trade is a part of the ocean. I like understanding the ocean better than I do surfers.

Well, is there anything else you'd like to add?

Wilson: *I've really enjoyed doing our concert series at the Library. It's been fun. And I can't recall a one that I think was a failure. There were a couple of times when the rain sent us somewhere else. There've been some nice slices of this country that passed over those steps.*

I think it's important, too, because it is a symbolic place for the performers.

Wilson: *They always understand that symbolism, too, for their people to have been there at that time. I remember, years ago, Dewey Balfa saying some of those things on the steps—realizing that a Cajun band had never stood at that particular spot and looked at that particular building across the street. . . . Cajuns have been around this country for a long, long time, too, you know. They were here before the Revolution, you know, participants in all that has passed as American history. And to represent them in any way is a nice way of looking at cultural continuity and quality.*

Gleaming Technological Innovation

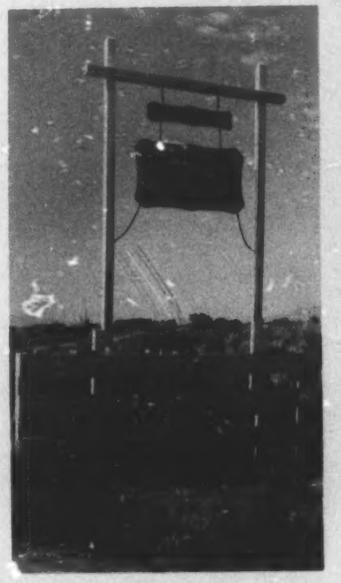
NINETY-SIX RANCH VIDEODISC

"This iridescent plastic disc captures peoples' attention," admits American Folklife Center staff member Carl Fleischhauer, "but shiny new technology is not the only point of our videodisc—the content and form are equally as important as the technology." As he speaks he is holding up the laser videodisc *The Ninety-Six: A Cattle Ranch in Northern Nevada,* just published by the Folklife Center.

The two-sided disc and its accompanying 84-page booklet describe a cattle ranch in Paradise Valley, a small community near Winnemucca, Nevada. The documentary motion picture and video footage, still photographs, and sound recordings on the disc were originally created during a Folklife Center field research project between 1978 and 1982.

The Ninety-Six Ranch is owned by Les Stewart, his wife Marie, and their son Fred. Much of the filming was done in 1979, when the ranch kept a herd of 2,000 on over 100,000 acres of privately owned and leased public lands. The ranch takes its name from the family's cattle brand, in use since the time of Les's grandfather Bill Stock, a German immigrant who founded the outfit in 1864. The ranch's branding iron consists of the figure "96," one of the advantages of which is that it cannot be accidently applied upside down.

Ranching follows a seasonal cycle, and the motion picture and video footage on Side A of the videodisc portrays the work carried out in autumn. Like most Great Basin operations, the Ninety-Six leases large tracts of public land for summer grazing. By October the herd has moved to an allotment of about 40,000 acres in the Humboldt National Forest near the 9,000-foot peaks of the Santa Rosa Mountains. With the onset of cool fall weather the cattle are rounded up and moved back to the ranch in the valley. A half dozen buckaroos, as cowboys are often called

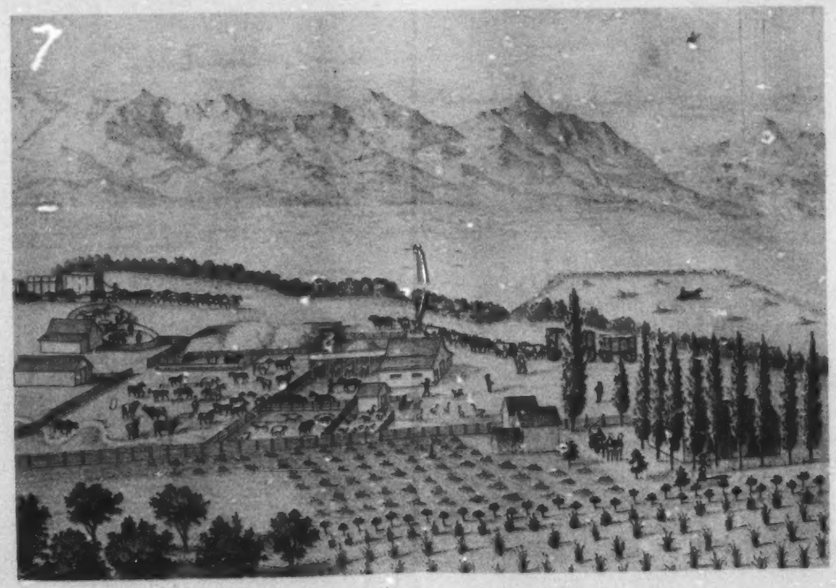


in the region, sweep the area and drive the herd thirty miles back to the valley. Once back, the herd is sorted for breeding, sale, and the like, and the summer's "crop" of calves is branded.

The disc's film and video segments depict some of the techniques used to carry out this autumn work. There are scenes of the roundup, drive, and branding, as well as two animated maps which show the region and the route of the cattle drive. An interesting highlight is the inclusion of "pen and paper" talks by rancher Les Stewart. Like a football coach standing in front of a blackboard, Stewart creates drawings on camera to explain such arcana as the use of wattles to identify livestock and the protocol to be followed when sorting dry cows from the herd.

On Side B of the disc, video and film chapters are supplemented by audio programs which occupy a second audio channel (the first audio channel contains the soundtrack for the video and film). Side B explores the changes in haying technology since World War II, presents personal-experience anecdotes from ranch workers, and examines the role of Native Americans on the ranch—through the years many Ninety-Six buckaroos have been Northern Paiute Indians. A section titled "Material Culture Miscellany" features discussion of the key parts of a cowboy's saddle, the making of a horsehair rope, the method for tying a scarf, and the procedure for opening and closing a wire gate.

Rancher Les Stewart is an accomplished amateur filmmaker, and Side B of the disc includes about twenty minutes of material excerpted from films



Article photographs are by Carl Fleischhauer, unless otherwise noted. Above left, ranch gate, 1982. (NV-199313-5/18) Above, Bill Smock filming the cattle drive in 1979. (NV-4367/28) Left, an early lithograph of the ranch from a 19th-century history of Nevada edited by Myron Angel. (From the Stewart family collection; NV-4563/11)

he made during the late 1940s and early 1950s. One nine-minute excerpt offers a detailed look at a hay derrick, a fifty-foot wooden tower on wheels used to stack hay in the days before baling machines came into use. Other excerpts show hog butchering, the sale of steers in the fall, and the ranch's annual home rodeo and barbecue.

All of the footage and sound recordings on the disc have been divided into "chapters" or "selections," segments which are typically from two to three minutes long and treat a single subject. For example, the story of the roundup, sorting, and branding is told in eighteen chapters on Side A, supplemented by seven chapters on Side B. Haying is described in five film and video chapters and five audio selections on Side B.

Several factors underlie the decision to segment the footage. "Most documentary films and television programs take the form of an essay," explains Fleischhauer, a former public-television cinematographer. "A TV program must have a beginning, middle, and end for successful mass communication." Fleischhauer has made essay-like films and television programs, but has not been completely satisfied with that format. "I always felt as though I had to bend, rearrange, or abbreviate the material to fit the form."

The inspiration for segmentation came several years ago when he assisted in the production of a series of single-concept films for physics classes and studied three classic anthropological film series. The anthropological films, ethnographies of Venezuela's Yanomamö Indians, Africa's San or !Kung bushmen, and the Netsilik Eskimos, were projects overseen by anthropologist-filmmakers Timothy Asch, Napoleon Chagnon, John Marshall, and Asen Balikci. "The lesson for me was that you could choose to present a *complete* origin myth, or *all* of the steps in gathering a certain plant. These fellows simply devoted one entire film to a subject, rather than trying to compress the information into a long, homogeneous statement that covered *everything.*"

Segmented programs are ideal for classroom use since a teacher can insert a single segment into a lecture or discussion. The long booklet accompanying *The Ninety-Six* videodisc also aids a teacher; a general essay provides a context for the footage and individual annotations amplify and interpret each segment. Teacher's guides are a prominent part of the science films which inspired this work.

The assemblage of segments on a single disc with an accompanying booklet makes the finished product more of a resource collection than a film "statement." Users must approach the videodisc in the way they approach an archive or encyclopedia rather than in the way they approach a monograph. In contrast to the film essay, which plays well for a group, a disc like *The Ninety-*

Continued on overleaf

NINETY-SIX RANCH VIDEODISC

Continued from previous page

Six lends itself to individual viewing and discovery.

Fleischhauer believes that segmentation also helps to separate "doing" and "explaining." Most films depict an activity on the screen and simultaneously present the voice of someone explaining it in a commentary soundtrack. Pictures may be assembled to suit the order of the spoken explanation. By contrast, although some chapters on the videodisc include "voice-over" narration, others show activity which is discussed in another chapter. The separation eliminates the need to squeeze a long explanation of an activity into the short depiction of the action itself. "It takes less than half a minute to apply a brand, but it took ranchhand Tex Nichols nearly three minutes to tell what he had done!" says Fleischhauer.

The separation of watching and listening also helps call attention to the idealized nature of most explanations. "When Les Stewart tells about the buckaroos' separating cattle in a herd, he is really telling you how they are *supposed* to do the work. The footage shows the actual, often imperfect, execution of the job."

The laser videodisc is an ideal form for presenting segmented material. It holds a large number of items, offering swift access to any segment. Since the video signal—the same signal that is recorded on video tape—is read with the beam of light from a laser, the medium will not exhibit wear. A segment can be repeated over and over again. In addition, a disc can offer still frames due to the laser beam's ability to "park" on a single video frame as the disc spins. This feature permits both the inclusion of still photographs or drawings and the slow-motion analysis of real-time film footage.

Side A of *The Ninety-Six* exploits this freeze-frame capability. Any of the filmed segments may be stopped or slowed down to analyze, say, the way a buckaroo "dallies" (fastens by wrapping) his rope on the saddle horn. In addition, Side A contains an archive of 2,400 still photographs, which portray not only the Ninety-Six Ranch but the overall field research project throughout the valley.

Pictures in the archive were made by all the members of the research team composed of folklorists, a cultural historian, an archeologist, an ethnomusicologist, and photographer-filmmakers. They documented several ranches, churches, clubs, and other sites in the area. The team also copied a large number of historic photographs in the possession of local residents. Folk architecture was an emphasis of the project, and the archive includes numerous photographs and floor-plan drawings of ranch buildings. In 1980 the project formed the basis for the exhibition *Buckaroos in Paradise* at the Smithsonian Institution's Museum of American History; one section of the archive presents images of all of the nearly two hundred artifacts in this exhibit.

The pictures are arranged on a site-by-site basis. Each image is followed by

Wilhelmina and Fredrick William Stock, Les Stewart's grandparents, ca. 1880–1890. (From the Stewart family collection; NV-4600/17A)

Laser videodisc on the Ninety-Six Ranch, its box, and companion booklet. (Photo by Reid Baker)

Les Stewart at a spring branding in 1980. (NV-156704-7/10)

an explanatory caption (See *Folklife Center News,* Vol. VII, No. 2, April-June 1984). Extensive tables of contents on the disc list the location of pictures from various sites. Access to the pictures by subject or personal name is provided by an extensive index in the printed booklet. The pictures and their captions occupy about 4,800 frames, but—calculated in terms of motion picture time—this is a trifling three minutes of disc space!

Altogether the disc contains about eighty minutes of film and video footage in forty-one chapters, fifty minutes of sound recordings in twenty-seven audio selections, and 2,400 still photographs. Side A is in the constant angular velocity (CAV) format which permits still-framing, while Side B is in the constant linear velocity (CLV) or "extended-play" format, which does not.

All the material on both sides of the disc may be accessed by any home-type disc player, but three programs for automated access are also available for Side A. Two of these programs presented the chapters on Side A as an interactive display in the Library of Congress exhibition *The American Cowboy,* and the third offers the chapters in automated fashion for the classroom. The automated programs are embedded on the disc and will run on the Pioneer 7820 Model 3 player and its successors.

The Ninety-Six: A Cattle Ranch in Northern Nevada was developed by the American Folklife Center with the support of the Library's Optical Disk Pilot Program and the Automated Systems Office. The disc, produced by Meta-Media Systems of Germantown, Maryland, was published under the auspices of the Elizabeth Hamer Kegan Fund. It is priced at $150 and may be obtained from the American Folklife Center, Library of Congress, Washington, D.C. 20540. The companion booklet is provided with the disc but may also be purchased separately for $20. Please add $2 postage and handling.

10TH ANNIVERSARY YEAR

It is now ten years since President Gerald Ford signed the legislation creating the American Folklife Center (P.L. 94–201) on January 2, 1976. To honor this happy occasion, made possible by the Center's many friends and associates who worked so diligently to get the legislation passed and who have assisted its varied programs and activities through the years, the Folklife Center has published a commemorative poster and plans a birthday party, concerts, and other special public events. For further information on all of the Center's 10th-anniversary events for 1986, contact Magdalena Gilinsky (202) 287–6590.

Daniel J. Boorstin, the Librarian of Congress (R), and Center director Alan Jabbour inaugurating the Center's Outdoor Concert Series on April 25, 1977. (Photo by Carl Fleischhauer—AFC33/5)

Birthday Party May 22

On Thursday, May 22, the Folklife Center will present its birthday celebration on the Library's Neptune Plaza between 12:00 noon and 2:00 P.M. Two dance bands—Leo Sarkisian and his group performing the traditional music of Armenia and the Johnson Mountain Boys playing bluegrass—will enliven the proceedings, while craftspeople demonstrate and describe what they do. There will be cake, balloons, and other birthday fare for all. Please join us for some folklife and fun!

Symposium on Folklife and Public Education–May 21

What is the relationship between folklife and public education, how has it developed in the last ten years, and what does the future hold? Those questions will be addressed in a day-long symposium on Wednesday, May 21. Henry Glassie and Jane Beck will give papers on "Public Education: Its Scope and Meaning to Folklorists," followed by a panel discussion moderated by Burt Feintuch in which Robert Georges and Rayna Green will participate. Roger Abrahams and Suzi Jones will address the topic "The Public Folklorists: Impact and Assessment," followed by a panel discussion by Archie Green and Henry Willet, moderated by Charles Joyner. The concluding portion of the program will be a forum entitled "National Programs: Visions of the Future" in which Bess Hawes, Alan Jabbour, and Ralph Rinzler will participate. Raye Virginia Allen will moderate their discussion. Everyone is welcome to attend the symposium. It will be held in the Mumford Room (LM–642) of the Library's Madison building.

Workshops and Special Events

On March 20 the Center will offer the program "To Hear a Hand," which will present the folklife of the deaf and elements of deaf culture. It will take place in the Library's Whittall Pavilion between 12:00 noon and 1:30 P.M. Other programs being planned for 1986 include a fiddle workshop with Martin Mulvihill on September 25, a workshop on scarecrow making on October 16, a lecture by Alan Jabbour on fiddle tunes on November 13, and a lecture and workshop on Fraktur on December 11. All of the Thursday workshops and lectures will take place between 12:00 noon and 1:30 P.M.

The Bluegrass Cardinals performing for the April 25, 1977 outdoor concert. (Photo by Carl Fleischhauer—AFC32/6)

Outdoor Concert Series—Ten Concerts April–September

For the tenth year of its Outdoor Concert Series the Center will present ten concerts (including its birthday concert) with the ongoing assistance of the National Council for the Traditional Arts. As in years past the concerts will take place on Thursdays between 12:00 noon and 1:30 P.M. on the Library's Neptune Plaza, moving indoors in the event of rain. Concert dates and performers are the following:

April 24—Byron Berline, Dan Crary, and John Hickman (Bluegrass)

May 1—James "Son" Thomas (Delta blues)

May 22—Birthday party and dance with Leo Sarkisian and group (Armenian)
The Johnson Mountain Boys (Bluegrass)

June 5—Djimo Kouyate (Senegalese)

June 19--The Irish Tradition

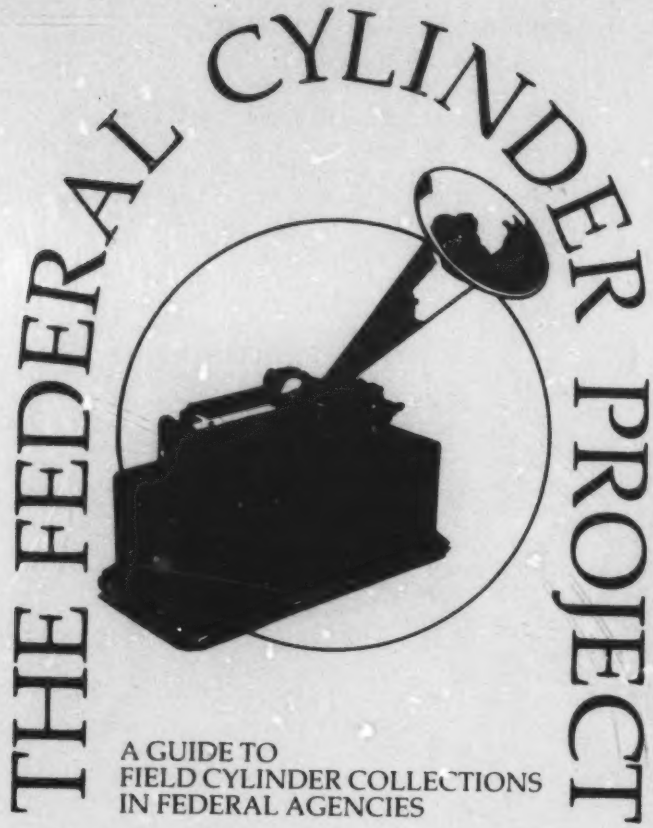
July 17—The Blue Ridge String Band (Country)

August 7—Pearl Williams-Jones and the Kings of Harmony (Gospel)

August 21—David Mingyue Liang (Chinese)

September 4—Polish harvest in dance and song

September 18—Maria y sus Magníficos (Hispanic *salsa)*



The American Folklife Center is pleased to announce the availability of another entry in the twelve-volume catalog series *The Federal Cylinder Project: A Guide to Field Cylinder Recordings in Federal Agencies* (Studies in American Folklife, No. 3). Volume 2, *Northeastern Indian Catalog and Southeastern Indian Catalog,* which combines two separate catalogs within one cover, is the third of the series published to date. The volume is edited by Judith A. Gray and Dorothy Sara Lee with assistance from Gregory Pontecorvo.

The *Northeastern Indian Catalog* includes the earliest ethnographic field recordings ever made—thirty cylinders recorded by Jesse Walter Fewkes (1850–1930) in 1890 among Passamaquoddy Indians in Calais, Maine. Fewkes tried out the cylinder recorder in Maine in preparation for the second Hemenway Expedition to the Southwest which took place the same year. That he was taken with the operation of the cylinder machine and appreciated the application of the new technology is clear from a cylinder recorded months later in which he addressed the machine directly.

Now, Mr. Phonograph, . . . tonight a gentleman from the Passamaquoddy Tribe is come over to see you and to hear the songs which were sung by Peter Selmore and Noel Josephs and some of the stories which they told. I am very glad to say that you recorded these stories which I obtained in Calais about a year ago so nicely that he is able to understand them and I think that shows that the phonograph can keep these stories for a very long time.

Now, the phonograph is a talking machine. It was invented by Thomas Alva Edison, a native of New York. You can talk into it as fast as you like, or you . . can . . speak . . as . . deliberately . . as . . you . . choose . . . . It reproduces exactly what you say.

Now, Mr. Phonograph, let us hear what I recorded on the phonograph in order that we can see what you can do in English. I know you'll do pretty well. Goodbye, Mr. Phonograph. (14,737: B15)

In addition to the Fewkes collection, the catalog lists numerous cylinders recorded by Frances Densmore (1867–1957), another early ethnographer, whose recordings account for almost three quarters of the Northeast cylinders. Trained in the music of Western Europe, Densmore taught piano, served as a church organist, and lectured on musical subjects. In 1893 she added Alice Fletcher's material on the Omaha Tribe to her lecture topics. Eight years later she herself began collecting Indian melodies by ear near her home in Red Wing, Minnesota.

In 1907 Densmore joined the Bureau of American Ethnology (BAE) as a "collaborator." The BAE was to fund her fieldwork and publish bulletins based on her findings over the next forty-six years. A dedicated fieldworker, she recorded over 2,000 wax cylinders in her lifetime.

The *Northeastern Indian Catalog* contains the first and one of the largest collections that Densmore recorded—338 cylinders made among the Chippewa between 1907 and 1910. It also includes Densmore's Menominee collection from the period 1925–1928 and Winnebago recordings collected between 1927 and 1932. The Winnebago cylinders are among the latest recorded by Densmore or any other ethnographer and the catalog, therefore, spans almost the entire time period of the use of the cylinder machine for field recordings.

The catalog also lists cylinders collected by Truman Michelson (1879-1938) among the Fox, Kickapoo, Sauk, and Absentee Shawnee (see *Folklife Center News,* Vol. V, No. 1, January 1982). Michelson's main interest was Indian languages and many of his cylinders contain spoken material. The Shawnee collection includes forty-six cylinders of tribe member Joe Billy reciting the legends of his people. Some of them concern the female deity Pabothkwe (Cloud), who created the world. On other recordings her grandson Abotchkilawetha (Rounded Side) addresses the Shawnee and neighboring Oklahoma tribes through Joe Billy. Michelson's cylinders with a more musical emphasis include over 100 songs from the Fox Tribe's Drum Dance, a collection that is noteworthy for its size, depth, and amenability to comparative study.

Most of the cylinders listed in the smaller *Southeastern Indian Catalog* were also recorded by Frances Densmore. They include 232 cylinders recorded among the Alabama, Calusa, Choctaw, and Seminole between 1931 and 1933. Other collections listed include Truman Michelson's recordings of Catawba music, Frans M. Olbrechts's recordings of Cherokee

Frances Densmore, February 21, 1899, "Wearing dress worn when giving lecture on Indian music at Art Institute, Chicago." (Courtesy of the Smithsonian Institution—54614-A)

music and spoken word, and Morris Swadesh's cylinders of Chitimacha music and spoken word.

While bound as one volume, each catalog is a distinct entity with a separate introduction and bibliography. Within each catalog the cylinder collections are listed alphabetically by cultural group and then by collector. A brief narrative provides references to the collector's published and unpublished documentation for the material, comments on particular problems in the recording or identification of cylinders, and offers other pertinent information. Within each collection the listing is by individual cylinder. Information provided about each cylinder includes Library of Congress numbers for the cylinder and preservation tape copy, a contents description, the performer, location, and date of performance, and notations on the quality of the recording.

Volume 2, *Northeastern Indian Catalog and Southeastern Indian Catalog,* is available for $14, postage included, from the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. A check, charge card number, or account number must accompany order. Please refer to stock number S/N030-000-00167-2 when ordering.

Dissemination Update

The process of returning tape copies of wax cylinder recordings to the tribes among which they were recorded—the final phase of the Center's Federal Cylinder Project—will begin this spring. This phase of the project is being funded by a grant from The Ford Foundation. It got under way in May 1985 with a meeting at the Library of Congress of an advisory group of Native American scholars and cultural specialists who discussed possible contacts and dissemination strategies. In the intervening months the project team has mailed out letters to tribes to advise them of the dissemination work, along with questionnaires to determine the tribe's interest in participating in the dissemination phase, resources for archiving the tapes, and programs for utilizing them. Starting in March Edwin Schupman, Jr. will be visiting tribes in the Southeast with copies of the wax cylinder recordings pertaining to each tribe and an information packet.

Schupman, who has an M.A. in music theory from Miami University and is working on his Ph.D. in ethnomusicology from UCLA, recently joined the Cylinder Project staff on a two-year appointment. His agenda calls for him to begin traveling at the end of March, when he will be in Oklahoma, visiting the Shawnee, Sauk, Kickapoo, and Western Cherokee tribes. In mid-April he will go to North and South Carolina, where he will work with the Eastern Cherokee and Catawba people. A third trip at the end of April will take him to Mississippi, Louisiana, and Texas to see the Choctaw, Chitimacha, and Alabama-Coushatta tribes.

Other members of the Cylinder Project staff will also be participating in the dissemination during the summer and early fall. Project director Dorothy Sara Lee will visit the Plains tribes and Judith A. Gray will visit tribes in Wisconsin, Minnesota, and Iowa. In addition, Carey Caldwell, Director of the Suquamish Museum in Suquamish, Washington, will work under contract with the Center to disseminate materials in the Pacific Northwest. Later in the fall staff members will visit California and Southwest tribes.

The dissemination material includes cassette copies of the preservation tapes of the cylinders, recorded with noise reduction and equalization, Volume 1, *Introduction and Inventory,* of the Cylinder Project's catalog series, and the appropriate regional volume of the series. In addition, there is information on the non-cylinder collections pertaining to the tribe at the Library of Congress, other archives which may have pertinent collections of recordings, a resource bibliography, and information on the Folklife Center and other offices and institutions.

The disseminators will review the materials with appropriate members of the tribe—archivists, historians, museum directors, and, in some cases, tribal chairmen or chiefs. In addition, they will be serving as consultants during their visits, offering suggestions for the utilization of the recordings and answering questions about the project, the Folklife Center, archiving, museums, library procedures, funding, and related topics. For further information contact Dorothy Sara Lee, Director, Federal Cylinder Project, Library of Congress, Washington, D.C. 20540.

The Bradshaw line camp cabin, 1979. (Photo by Carl Fleischhauer—NV-4363/13A) *Story begins on page 8.*

Front cover:
A poster to commemorate the Folklife Center's 10th Anniversary in blue and gray with touches of red and green; twenty-four inches square. Available for $12.50 from the Information Office, Box A, Library of Congress, Washington, D.C. 20540, and at sales desks in the Jefferson and Madison buildings. Mail orders should include an additional $2 for postage and handling.

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Fisherman hosing down shrimp catch in Apalachicola, Florida, March 1986. (Photo by Peter T. Bartis—248877-1/26A)

FLORIDA MARITIME FOLKLIFE PROJECT

The Folklife Center is cooperating with the Bureau of Florida Folklife Programs during summer of 1986 on the Florida Maritime Cultural Heritage Survey. The Folklife Center will assist the bureau to survey maritime folk culture in several Florida communities and develop a guide book on documenting local maritime culture.

Folklorist David Taylor will conduct fieldwork in the area of Mayport, Florida on the northeast coast this summer. He will document the folk cultural, historical, archeological, and architectural resources of communities in the region, while exploring various documentation techniques and methods of classification and analysis for maritime folk cultural materials.

During the fall of 1986 a field team comprised of Taylor and staff members from the Bureau of Florida Folklife Programs and the Folklife Center will assemble to review, test, and refine the conclusions drawn from the summer's fieldwork. At this point they will be working in the Apalachicola area of the Florida panhandle, known for shrimpers, oystermen, and fierce storms that churn inland from the Gulf of Mexico.

Following the fieldwork, members of the field team and staff from the Florida folklife program will develop an instruction manual on documenting maritime cultural resources, with assistance from Folklife Center staff and other consultants. The book will prepare lay researchers to explore the entire complex of artifacts, technologies, customs, beliefs, foodways, and oral traditions that make up maritime folk culture at the community level. Using the "how to" guide, local organizations receiving historic preservation survey grants will study their own communities during 1987 and 1988,

Shrimpers and packing plant in Apalachicola, Florida, March 1986. (Photo by Peter T. Bartis—248877-1/8A)

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amassing comparable data for maritime communities in all parts of the state.

"Through this project we will be able to explore further the relationship between folklife and historic preservation," said folklife program director Ormond Loomis when asked about his interest in conducting the survey. "It will help to answer some of the questions raised in *Cultural Conservation* about what intangible aspects of culture need protection and the benefits that may be accorded to them by the historic preservation system."

With 7,000 miles of coastline, hundreds of lakes, and scores of rivers, Florida is naturally suited to a maritime project. The configuration of its state cultural programming also favors such an undertaking. The state's Division of Archives, History and Records Management includes three separate bureaus—Archaeological Research, Florida Folklife, and Historic Preservation—all of which have worked with aspects of the state's maritime culture in the past and will be assisting in the project. An early impetus for the survey, in fact, came from the Archaeological Research bureau which documents sunken vessels off the coast. Several years ago the bureau suggested that the folklife program develop a field guide for folk boats, so that divers would know what they are finding. The ultimate goal of the project is the publication of a field guide to maritime resources throughout the state that will contain among other things a description of significant boat types, cultural atlases of folk regions, an examination of distinct fishing practices, and a bibliography on Florida's maritime culture.

In addition to the Folklife Center and the three bureaus of the Florida's Division of Archives, History and Records Management, the project has the support of the National Trust for Historic Preservation, which has an active interest in the preservation of maritime culture. The National Trust has provided funding for two maritime folk culture specialists who will be consultants on the project, Paula Johnson and Janet Gilmore. For further information contract Peter T. Bartis, American Folklife Center, Library of Congress, Washington, D.C. 20540.

"HERO" LUNCHEON FOR DIALECT DICTIONARY

On February 15 The Librarian of Congress and Mrs. Daniel J. Boorstin hosted a special luncheon in the Library's Whittall Pavilion in honor of Frederic Cassidy of the University of Wisconsin, the general editor of the *Dictionary of American Regional English.* The first volume of this major research tool, covering *A* through *D,* appeared from Harvard University Press in late 1985.

Dr. Boorstin introduced the conversation at the luncheon by remarking that the event was in a tradition of "hero lunches" through which the Library honors people who have made significant contributions to our civilization. Journalist and devoted etymologist William Safire later observed that, though it might be a "hero" luncheon in Washington, other regions would perhaps prefer terms such as "hoagie," "sub," or "po-boy." His comment set a tone for much of the conversation, which both reflected upon the dictionary as a professional and human accomplishment and celebrated the diversity and grassroots creativity of American English—or "the American language," as H. L. Mencken boldly called it.

Much discussion also turned on the nature of the long-term project (affectionately referred to as DARE by everyone associated with it) which is now beginning to appear in published dictionary form. Thomas Clark, President of the American Dialect Society, told the assembled guests that he began his work in dialectology as a fieldworker for DARE in 1965. Joan Hall, the associate director of the project today, also began as a fieldworker, in Georgia.

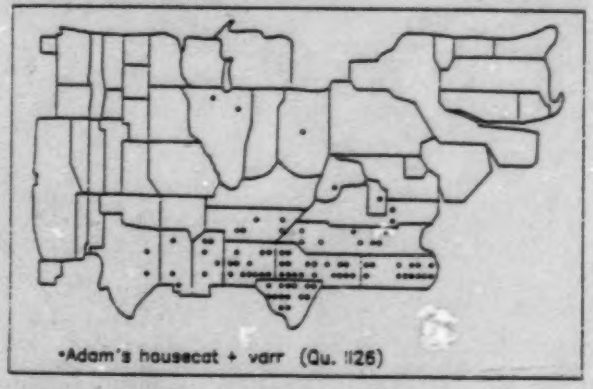
In addition to celebrating the dictionary and the subject, conversation at the luncheon sounded notes of concern and reflection. Congressman Robert W. Kastenmeier (D-Wis.) was joined by some of the assembled scholars and journalists when he wondered aloud whether and how we should strive to preserve regionalism in America, and whether we should be concerned about any trend away from diversity and toward uniformity in the language and cultural life of the nation.

Center director Alan Jabbour organized the luncheon in recognition of the close relationship of dialect studies to an understanding of American folklife and the historic ties between the disciplines of folklore and philology, linguistics, and dialect studies. Other Folklife Center activities in the recent past, such as the acquisition of the documentary sound recordings made for the *Linguistic Atlas of New England* (see *Folklife Center News,* Volume VIII, No. 2, April–June 1985), likewise reflect the continuing interest of the Center and its Archive in dialect studies and documentary materials.

In addition to participants named above and Library staff, those in attendance included: Carl Bode, Thomas Boswell, Claire Cassidy, Stuart Flexner, John Fought, Joel Garreau, former Senator S. I. Hayakawa, Charles Krauthammer, Robert Lumiansky, Jeffrey McQuain, David Vander Meulen, Clarence Mondale, Alan Walker Read, and Maude Wilcox from Harvard University Press.

Adam's housecat n Also ~ *cat,* ~ *house* chiefly S Atl, Gulf States See Map
=Adam's off-ox 1.

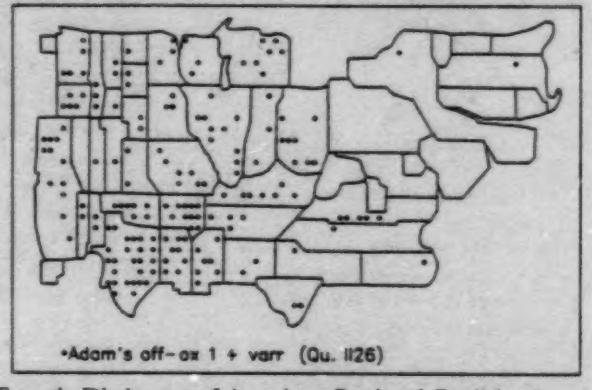
1908 *DN* 3.285 eAL, wGA, *Adam's (house-)cat* . . . "He wouldn't know me from Adam's house-cat." 1965–70 *DARE* (Qu. II26, . . *"I wouldn't know him from* _____.") 83 Infs, chiefly S Atl, Gulf States, Adam's housecat; Infs LA25, OH90, VA69, 71, Adam's cat; AL10, Adam's house; FL48, A housecat. [corr to] Adam's housecat. [Of all Infs responding to the question, 26% had less than hs educ; of those giving these responses, 56% had less than hs educ]



Adam's off-ox n [off-ox]

1 also ~ *(old) ox:* A person or thing one does not know and cannot identify. [Var of **Adam** 1] chiefly west of Appalachians See Map and cf **Adam's housecat.** Also called **Adam's all fox, Madam's off-ox; Adam's brother,** ~ **foot,** ~ **hat(band),** ~ **off-bull; Beltashazur's off-ox, devil's off-ox, Gabe's off-ox**

1894 in 1950 *PADS* 13.11 GA, He didn't know me from Adam's off-ox. 1912 *DN* 3.570 wIN, *Adam's off ox* . . . used only in . . "He wouldn't know me (or somebody or something) from Adam's off ox." 1914 *DN* 4.102 KS. 1931 *PMLA* 46.1304 sAppalachians. 1933 Charlottesville *Daily Progress* 1 Apr 4/3 *(Hench Coll.)* VA, I've been speaking for years to three men I do not know from Adam's off-ox. 1950 *WELS* (*"I wouldn't know him from* _____.") 15 Infs, throughout WI, Adam's off-ox. 1956 *Harder Coll.* cwTN. 1965 Needham–Mussey *Country Things* 76 sVT, If a man says he don't know you from Adam's off ox, he means the right-hand ox. 1965–70 *DARE* (Qu. II26, *Joking ways of saying that you would not know who somebody is: "I wouldn't know him from* _____.") 165 Infs, chiefly west of Appalachians, Adam's off-ox; Infs IN60, LA8, MO10, OK45, Adam's ox; OH45, Adam's old ox.



From the Dictionary of American Regional English, *the regional distribution of two American expressions shown on a computer map of the United States which reflects numbers of people interviewed prorated to the population density on a state by state basis.*

NEW PUBLICATIONS

The Folklife Center is pleased to announce the availability of two new publications—*Folklife Sourcebook* and *Folk Art and Art Worlds*.

Folklife Sourcebook by Peter T. Bartis and Barbara C. Fertig provides information on a broad range of folklife resources in both the United States and Canada. The first directory of its kind, it delineates the network of folklife activity from the national to the local level, listing federal agencies, state folk cultural programs, folklore societies and other organizations, archives, serial publications, record companies, higher education programs, and related resource publications.

The 152-page resource directory compiles and expands upon lists that the Archive of Folk Culture has issued individually for many years. The section on higher education programs draws upon a survey of educational institutions in the United States and Canada conducted by Ronald L. Baker for the Folklife Center and the American Folklore Society. The section on folklore, folklife, and ethnomusicology archives includes information on access, research facilities, and holdings gathered through a separate questionnaire survey.

A must for folklorists, arts programmers, cultural specialists, historic preservationists, and folk culture enthusiasts, *Folklife Sourcebook* can be purchased for $8 from the sales shops in the Jefferson and Madison buildings of the Library of Congress. It can be purchased by mail for $10 from the Information Office, Box A, Library of Congress, Washington, D.C. 20540.

Folk Art and Art Worlds, edited by John Michael Vlach and Simon J. Bronner, contains ten essays selected from papers presented at the Folklife Center's "Washington Meeting on Folk Art," held on December 5–6, 1983. Published by UMI Research Press, the 293-page, clothbound book examines definitions of folk art, the history of folk art collecting, early American portraiture, folk art environments, and the effects of collection.

From Folk Art and Art Worlds, *a Halloween* assemblage *or collage from the Eastern Shore of Maryland, 1983; from "Tradition and Creativity in Halloween Folk Art" by Jack Santino. (Photo by Lucy Long)*

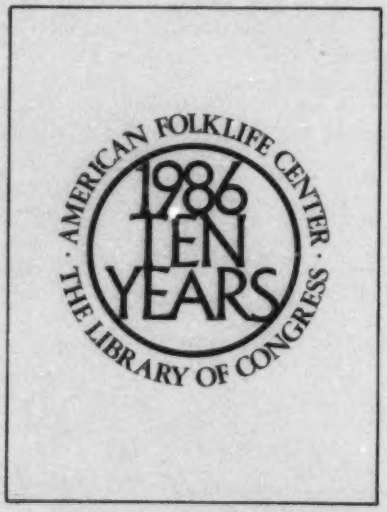
It includes essays by John Michael Vlach, Eugene W. Metcalf, Jr., David Jaffee, Charles Bergengren, Simon J. Bronner, Jack Santino, I. Sheldon Posen, Charles L. Briggs, Rosemary O. Joyce, and Suzi Jones. It also contains a foreword by Alan Jabbour, an introduction by Vlach and Bronner, an afterword by Henry Glassie, information on the contributors, an index, and black and white illustrations.

Folk Art and Art Worlds offers insights into the coining of the term "folk art," the economic and cultural conditions that influenced its early collection, and the consequences of its ever-increasing popularity. Regularly $39.95, while supplies last the book can be purchased for $34 from the American Folklife Center, Library of Congress, Washington, D.C. 20540.

ARCHIVE OF FOLK CULTURE
Recent Accessions

The following collections are among those recently cataloged into the Archive's holdings and now available for use:

John Handcox Interview Collection (AFS 24,111). Interview with John Handcox, pioneer black labor leader, author, and songwriter, on songwriting activities connected with the Southern Tenant Farmers' Union, farming, and sharecropping activities; conducted by Joe Glazer and Michael Honey at the Library of Congress, 1985. Recording project.



Carol and Travis Jenkins/Garifuna Collection (AFS 24,239–24,252). Sacred and secular songs, poems, tales, and ceremonies performed by the Garifuna people of Belize and recorded by Carol and Travis Jenkins, 1981. Duplication project.

KCCN Hawaiian Radio/Bank of Hawaii Heritage Series Collection, Part 2 (AFS 24,222–24,233). Twenty-three broadcasts in KCCN's continuing Heritage Series, exploring the history, development, and performance of traditional and popular Hawaiian music; recorded by KCCN, Honolulu, 1984–1985. Gift.

KUNI Radio/1981 Westfair Old-Time Country Music Contest Collection (AFS 24,091–24,110). Daytime competition for banjo, fiddle, guitar, dobro, singing, and bluegrass band; evening performances, including Jimmy Driftwood, Hank Williams's original Drifting Cowboys, and Patsy Montana. Recorded by Philip Nusbaum for radio station KUNI at the Sixth Annual Westfair Old-Time Country Music Contest and Pioneer Exposition, Council Bluffs, Iowa, 1981. Gift.

Kalevala *Symposium Collection* (AFS 24,112–24,114). Symposium entitled "The *Kalevala* and Finnish Identity in Finland and America," commemorating the 150th anniversary of the *Kalevala's* publication; recorded at the Library of Congress, 1985. Recording project.

John M. Schechter/Ecuador-Quechua Collection (AFS 24,124–24,203). Solo and ensemble songs and instrumental performances, interviews in Quechua and Spanish, holiday and burial rites, and lesson-interviews with master harpist Don Cesar Muquinche; recorded by John M. Schechter in Highland Ecuador, 1979–1980. Duplication project.

Wisconsin Public Radio/"The Wisconsin Patchwork" Collection (AFS 24,214–24,220). Thirteen radio programs containing selections from the University of Wisconsin/Library of Congress field survey of Wisconsin folk music conducted between 1940 and 1946 by Helene Stratman-Thomas Blotz and others. Commentary by producer and host Judy Woodward; produced and broadcast by WHA public radio, Madison, Wisconsin, 1984. Gift.

The Archive increases its collections through several means. Individuals and institutions may give materials to the Library. They may also lend items to be copied and returned or exchange items for copies of material in the Library's collections. In addition, the Folklife Center and Archive undertake their own recording projects, conducted in the field or at the Library of Congress. For further information contact Joseph C. Hickerson, Head, Archive of Folk Culture, Library of Congress, Washington, D.C. 20540.

STEPHANIE HALL ARCHIVE INTERN

The new Archive Intern Program of the American Folklife Center was officially launched May 19th when Stephanie Hall reported for work at the Library of Congress. The fifteen-week internship carries a stipend of $3,710 and grows out of, but does not replace, a program of volunteer internships that has long flourished in the Archive.

A graduate student in the Department of Folklore and Folklife at the University of Pennsylvania, Hall became interested in folklore when she took a course from former Archive Head Duncan Emrich at The American University. During her years as an undergraduate she took a number of folklore electives. Her master's thesis was on the ghost-hunting and legend-telling traditions prevalent among adolescents on Maryland's Eastern Shore.

Hall worked in the archive of the Department of Folklore and Folklife during the 1983 and 1984 academic years. Her main activity was cataloging the large recorded collection of ballad and folksong gathered in Newfoundland and Labrador by Kenneth Goldstein.

Experience in her own family guided her toward a special interest in the folklore of the deaf. She says, "My grandmother was a deaf graduate of Gallaudet College and both my parents are involved in education of the deaf. I decided to specialize in folklore in American Sign Language after taking a course in deaf folklore from Simon Carmel at Gallaudet in 1979." She is currently working on her Ph.D. dissertation—an ethnographic description of folkloric behavior in a Philadelphia social club for the deaf.

Hall's other interests include foodways, the archival processing of visual media, textile arts, and ethnographic photography. In connection with the latter, she is currently working with Camille Bacon-Smith on a project to document costumes worn at science fiction conventions. Watch for her forthcoming *Keystone Folklore Quarterly* article "Reality Is a Crutch for Peo-

Stephanie Hall. (Photo by Carl Fleischhauer—42873-1/12)

ple Who Can't Deal With Science Fiction."

The next deadline for the Archive's paid internship is October 1 for students who wish to apply for the spring 1987 term. Anyone interested in the shorter (200 hours) volunteer internships may apply at any time. For complete information write: Folk Archive Intern Programs, American Folklife Center, Library of Congress, Washington, D.C. 20540, or telephone (202) 287-5510 and ask for Gerald E. Parsons, Jr. or Joseph C. Hickerson.

REAUTHORIZATION

The Task Force on Libraries and Memorials of the Committee on House Administration, U.S. House of Representatives, chaired by Congresswoman Mary Rose Oakar (D-Ohio), held a public hearing on the Center's reauthorization bill (H.R. 4545) on June 24. Among those presenting testimony in support of the legislation were Congresswoman Lindy Boggs (D-La.); Congresswoman Sala Burton (D-Calif.); The Librarian of Congress Daniel J. Boorstin; former Chairman of the National Endowment for the Arts Livingston Biddle; Eileen D. Cooke, Associate Executive Director of the American Library Association; Rayna Green, President of the American Folklore Society; Maryland state folklorist Charles Camp; actor, banjoist, and Archive user Stephen Wade; Jeanne Guillemin, Chairwoman of the Center's Board of Trustees; and Alan Jabbour.

Senator Charles McC. Mathias, Jr. (R-Md.), Chairman of the Committee on Rules and Administration, U.S. Senate, introduced the Center's reauthorization bill (S. 2673) on July 22, 1986. Co-sponsoring the bill are four other members of the committee—Mark Hatfield (R-Oreg.), John Warner (R-Va.), Daniel K. Inouye (D-Hawaii), and Claiborne Pell (D-R.I.). Hearings were held on August 5, with Alan Jabbour testifying on behalf of the Center.

On August 7 the House bill was considered by the full Committee on House Administration and reported to the floor of the House of Representatives.

FOLKLINE

The American Folklife Center and the American Folklore Society are pleased to announce the availability of Folkline, a new telephone information service. Callers can now dial (202) 287-2000 for a recorded message with training and employment opportunities as well as news notices of national interest to folklorists. The message will be updated every Monday morning between 9:00 A.M. and noon Eastern time and will be available twenty-four hours each day until the following Monday morning. When national holidays are observed on Mondays, the message will be changed the next day.

Folkline notices include information for students on grants, graduate fellowships, internship positions, field schools, and graduate programs. Additional listings offer information on academic and public-education employment opportunities in folklore and folklife, data on grants and fellowships, calendars for upcoming folklore meetings, and other news notices of national interest. Folkline complements the more extensive coverage given to these and other topics in *Folklife Center News* and the *The American Folklore Society Newsletter* and will keep those in the field up-to-date between newsletter issues.

To submit notices, write Folkline, American Folklife Center, Library of Congress, Washington, D.C. 20540.

(202) 287-2000

CELEBRATING TEN YEARS

In honor of its 10th Annviversary the American Folklife Center held a week of festivities, which included equal portions of serious discussion and just plain fun, at the end of May 1986. The week began with a colloquium of folklore educators, joined by folklorists working in the public sector, who talked about the status of folklore education today. It continued with a symposium on folklife and public education, a birthday reception, and a birthday concert. The photos and articles on the pages that follow commemorate the Center's birthday week and its first ten years.

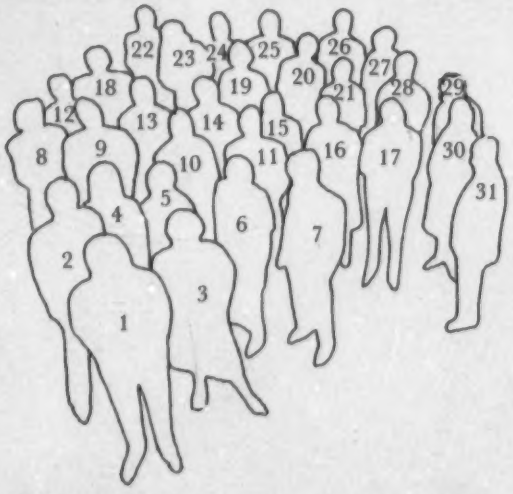
The illustrations on these pages include ones that relate to an important occurence in each year of the Center's existence yet illustrate the variety of its activities. We also favored photos that have not appeared before in the newsletter. Although the Center was established ten years ago, it seems that we have done eleven years of work.

1976: *At the Center's Board of Trustees meeting on September 1: David Voight, (L), Alan Jabbour, Prof. Wayland Hand of UCLA, The Librarian of Congress Daniel J. Boorstin, and Elizabeth Hamer Kegan, Assistant Librarian of Congress for American and Library Studies (R).*

1978: *Alan Jabbour (L), Rae Korson, Joseph C. Hickerson, and Alan Lomax, all of whom have been Head of the Archive of Folk Culture, brought together by the celebration of the Archive's 50th Anniversary on November 16–17.*

1977: *Folklorist Beverly Robinson (R) interviewing Jessie Lee Smith in Tifton, Georgia during the South-Central Georgia Folklife Project. (Photo by Carl Fleischhauer—GA7-17607-1/33A)*

1979: *Retired sheepherder Eddie Gerspocher in his mobile sheep camp in Saco, Montana, photographed during the Montana Folklife Survey. (Photo by Michael Crummett—MT9-22911-2/27A)*



1980: *The third meeting of state folk arts coordinators and national program representatives, held at the Library on June 27: (1) Charles Camp; (2) George Holt; (3) Rhoda Gilman; (4) Paula Tadlock; (5) Margy McClain; (6) Carol Kulig; (7) Peter Bartis; (8) Maureen Vrooman; (9) Blanton Owen; (10) William McNeil; (11) Richard Lunt; (12) Nicholas Vrooman; (13) Charles Seeman; (14) Steve Siporin; (15) Lynne Ireland; (16) Linda Morley; (17) Daniel Sheehy; (18) Robert Teske; (19) Dennis Coelho; (20) Michael Korn; (21) Richard Shea; (22) Sally Yerkovich; (23) Suzi Jones; (24) James Griffith; (25) Hal Cannon; (26) Alan Jabbour; (27) Robert Baron; (28) Ormond Loomis; (29) Philip Werndli; (30) Jane Beck; and (31) David Cohen.*

TEN YEARS IN PHOTOGRAPHS

Continued from previous page

1982: *Master drummer Yacub Addy leads the Oboade Drumming and Dance Company down the Library stairs to the Neptune Plaza for an outdoor concert on May 20. (Photo by John T. Gibbs—196794-1/3)*

1981: *The machine used by Joseph Carrière to record 4-inch wax cylinders in French-speaking communities in Missouri and Illinois, part of the collection transferred to preservation tape through the work of the Federal Cylinder Project. (Photo by Carl Fleischhauer—FCP-27467-1/6)*

1983: *Exhibits Officer William Miner (L) and Librarian of Congress Daniel J. Boorstin escort President Ronald Reagan and Mrs. Reagan through the opening of* The American Cowboy *exhibit on March 24. (Photo by Reid Baker—PG-9916/1A)*

1984: *Walter Camp, pusher, and Michael Monier, gunner, shooting railbirds in a wild rice meadow on the Maurice River in New Jersey, documented during the Pinelands Folklife Project. (Photo by Dennis McDonald—PFP84-235042-8/17)*

1985: *Jeff Todd Titon (L, background), Barry Dornfeld (R, background), and Tom Rankin (foreground) film a sermon preached by Rev. John Sherfey at Fellowship Independent Baptist Church in Stanley, Virginia using a tape recorder borrowed through the Equipment Loan Program. (Photo by Carl Fleischhauer—40284-2/14A)*

Folklorists as Educators
10TH ANNIVERSARY SYMPOSIUM

Papers and discussion ranged from the theoretical to the practical during the Center's symposium "Folklife and Public Education" held on May 21, 1986. Structured to commemorate the American Folklife Center's 10th Anniversary, the event provided an opportunity to review where the field of folklore finds itself today, what it has accomplished and neglected, and where it is going. Two themes sounding throughout the proceedings were the need to study the evolution of folklore over the course of the last century and the need to assess the effectiveness of some of the field's most pervasive activities, such as festivals.

The symposium included presentations grouped under three headings—"Public Education: Its Scope and Meaning to Folklorists," "The Public Folklorists: Impact and Assessment," and "National Programs: Visions of the Future." Henry Glassie of the University of Pennsylvania led off the day's papers by addressing the differences between public and private education. Private education, he said, is directed toward "the company" or insiders. It is conducted in a restrained, relaxed manner, citing sources and noting conflicts among them. Private education is intended to point out dilemmas, leading to further discussion. Carried out in such contexts as a graduate school program, an apprenticeship, or a conversation between agency heads, private education consists of addressing a homogeneous group with a complex message.

By contrast, public education is directed toward "the crowd," strangers who may be indifferent or even hostile to the message. It is conducted in formal, elaborated terms. Public education is intended to result in a clear statement leading to action. Practiced by such institutions as government agencies, schools, museums, and businesses, public education consists of addressing a heterogeneous group with a simple message.

Glassie went on to say that a big problem for folklorists in federal and state agencies is that they are not realistic about the appropriate media to use for public education. "Dollar for dollar, the film is the worst expenditure of money, educationally speaking. What happens is that we think of films as being popular 'cause folks go to *Rambo* and forget that people don't go out to see documentary films." Another problem is that "We have almost no directed research on the efficacy of educational media. Who goes to folk festivals? What do they learn there? Why haven't we mounted a major ethnographic campaign on that issue?" In general, Glassie asserted, too little thought is given to the correctness of the message folklorists offer, the effectiveness of the medium chosen for presentation, and the clarity of delivery.

Jane Beck, state folklorist for Vermont, took the podium to outline some of the realities of public education from the perspective of an arts agency. One reality is that there has been little understanding of the work folklorists do. Since starting work at the Vermont Arts Council in 1977, Beck has shared with other state folklorists throughout the country the challenge of educating fellow workers, arts council members, financial supporters, state legislatures, and the public about the value of traditional culture, and fostering alliances with other state agencies, such as universities, departments of recreation, and museums.

While public education has been central to the work of the expanding network of state folklorists, the men and women filling those positions have also conducted statewide surveys of folk traditions, organized archives, developed and justified budgets, and carried out a variety of other duties, often without much assistance. "Frequently your average public-sector folklorist is like a one-man band, trying to transport, stage, and play all the instruments in concert." As one might expect, high stress and burnout figure in the job. In spite of the pitfalls and setbacks, however, the network of public-sector folklorists continues to expand with the nurture and support of the Arts Endowment's Folk Arts Program, and the public is becoming better educated about folklore. Now, says Beck, she gets fewer calls asking what she does and more calls saying, "We need the help of a folklorist."

In the panel discussion that followed the introductory papers moderator Burt Feintuch noted that education of any sort has as its goal the implementation of change. "You measure education by the kinds of changes wrought—changes in thought, changes in behavior. I would like to see us do more thinking about the kinds of changes we'd like to see." Picking up on Henry Glassie's division of the educational process into its public and private dimensions, Beverly Robinson from the University of California at Los Angeles commented that Glassie's formulation highlights the dilemma often faced by folklorists of what private utterances to make public. Roger Abrahams of the University of Pennsylvania amplified on a problem raised the previous day in the Center's colloquium on folklore and higher education, that the folklore discipline has forgotten its own history. "In finding out what it was that guided those seeking after the voices of the folk in the 19th century and early 20th century, we find a charter for very much what we're doing today."

Abrahams went on to sketch a brief history of the discipline, which "arose as part of that fantastic American self-indulgence that we were involved in throughout the 19th century of trying to figure out what an American culture might look like, especially a culture which was founded on the presupposition that the things of the past had to be put behind us." The American Folklore Society was a product of

Roger Abrahams and Rayna Green, President of the American Folklore Society. (Photo by Reid Baker—86-11094-19)

the Civil War, which greatly intensified the problems of the Republic. Many people associated with the public-service programs that grew out of the war-torn nation's longing for the restoration of order and peace—the program of American philanthropy, the American pageant movement, the settlement-school movement—were members of the Boston Sanitary Commission founded by Julia Shaw Lowell in the midst of the war. William Wells Newell, founder of the [illegible]klore Society, was also a member of Lowell's commission.

From its founding, continued Abrahams, the American Folklore Society attracted as members the same types of people that were attracted to the other emerging national movements—those with public-service interests, philanthropists, and others interested in the condition of the diverse peoples of America, particularly the poor. In its charter the society targeted for study and preservation the lore of Americans of English and Scottish parentage who had maintained their traditions in the New World, as well as the customs of Afro-Americans, Native Americans, and ethnic Americans. Its membership included professionals and inspired amateurs involved in public works, or delineating the country's regions, or gathering data on the importance of locale in American life. The society not only permitted women to join, he concluded, but encouraged them to take an active role in its activities.

Folklorist Archie Green opened the afternoon session, "The Public Folklorists: Impact and Assessment," by apologizing for spoiling the symmetry of the day's program. Unlike other participants, Green said, he comes neither from the academy nor the public sector, but rather from Caselli Avenue in San Francisco. He then described the social, political, philosophical, and physical changes in his neighborhood during the forty years he has been associated with it.

His talk was entitled "Texts and Tasks for Folklorists." The texts he had in mind are those found in the public media that describe what folklorists do. The first, from "The Talk of the Town" (*The New Yorker*, May 19, 1986), asserts, "Non-Texans, when they hear the word 'Texas,' conjure up the brash vulgarity of Jett Rink in 'Giant' or the sinister rapacity of a J. R. Ewing or an H. L. Hunt or the folklore that has come to us from J. Frank Dobie." The second is from Nicholas Lemann's article "The Origins of the Underclass" (*The Atlantic Monthly*, June 1986): "In the ghettos, though, it appears that the distinctive culture is now the greatest barrier to progress by the black underclass." Disdaining to "turn on some rhetoric" about how wrong-headed he

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ANNIVERSARY SYMPOSIUM

Continued from previous page

found the comments and their implications. Green set forth some of the tasks confronting the folklore discipline in the face of public expressions that disparage its subject matter.

One immediate task is to find ways to sensitize members of the press and broadcast media to issues of importance to folklorists. Another task is to raise our own sensitivities to the ways in which the presence of a folklorist changes the character and quality of a setting. A third task is to make some connection between what the folklore community does and problems of today, problems such as the Nicaraguan question—to turn some of the ancient stories into metaphors for modern times. "Be brave," he said. "Don't apologize for our work. We have the capacity to bind together a fractionalized society."

In assessing the impact of folklorists working in the public sector, Suzi Jones from the Alaska State Council on the Arts noted some of the ambiguities public folklorists must confront in the work they do. Where to focus attention—on the individual or the community—is a significant question, particularly when working with cultural groups that have a strong collective sense. Whether a folklorist should be in the middle of what is going on, at the sidelines, or in the background is an issue affecting interpretations of the event. The setting in which an event is presented can also lead to contradictions; when placing folk artists in school programs, for instance, the setting is often not congruent with the content of what is being taught.

Raye Virginia Allen, formerly of the Center's Board of Trustees, introduced the day's concluding panel, "National Programs: Visions for the Future." She called for the field of folklore to take better advantage of public-education networks already in place—the public school system, radio, and public libraries. Panelist Alan Jabbour said that one of his visions is to find new strategies for

Librarian of Congress Daniel J. Boorstin addressing guests assembled in the Great Hall on May 21, 1986 to celebrated the Center's 10th Anniversary. (Photo by Reid Baker—PG–11090–14)

presentation which convey the complexity of traditional groups. The folklore discipline also needs to become more sophisticated about the complicated political, governmental, and economic forces that control and impinge upon cultural issues, and there needs to be more professional evaluation of the discipline. In general, he added, he feels optimistic about the future. Over the last ten or fifteen years there has been a broadening public awareness of the varieties of American grassroots culture. "In reading press comments, essays, and special feature articles done by all sorts of people from all walks of life, I see plentiful evidence of a deepening sensitivity to the variety of American culture—to pluralism. I genuinely think advances have been made, and I think we all can take some credit."

Ralph Rinzler from the Smithsonian Institution and Bess Lomax Hawes from the National Endowment for the Arts shared the dream of continuing to find a means to empower members of folk communities so that they can have a voice and control their own destinies. To achieve that end,

Former Board of Trustees member and chairman Raye Virginia Allen (L) with Archie Green. (Photo by Reid Baker—PG-11094/17)

Rinzler hopes to continue attracting people to the Smithsonian who share his vision, and to help people from different cultural backgrounds secure positions there and become involved in the institution's planning. Hawes called on the scholarly world to be more responsive to community groups, noting that there has been an increased awareness among communities across the country of the value of their cultural past. More preservation projects are being initiated by communities themselves. One example is the town of Lima, Ohio, which approached the Folk Arts Program with a request for help in recording and preserving the city's long history as the capital of steam-locomotive manufacturing. This shift of initiation portends a time in which the scholarly world will no longer be in charge but will be called on more and more to service others. In Hawes's view the act of working to get information about a group's cultural heritage back into their hands to use in any manner they choose "puts scholarship at the service of democracy, where it ought to be."

The Center structured the symposium to provide a forum for both academic folklorists and those working in the public sector, proposing the conference theme of "public education" as one which encompasses the efforts of everyone. The symposium began with a redefinition of the concepts of "public education" and "private education" by Henry Glassie in terms which applied equally to both wings of the discipline. Papers and discussions that followed throughout the day seemed to rest comfortably upon a sense of a unified mission, as participants talked about their specific experiences and shared their concerns.

On balance the conference demonstrated that the study of folklore is imbued with strong philanthropic and populist tendencies. As reiterated several times throughout the day, the discipline has historically faced outward, documenting and analyzing the work of others while neglecting to assess its own history and methods. The lack of data on the effectiveness of approaches now being used hampers the entire education process, which is fundamental to the field's continued impact and growth. It is in the area of education, therefore, that one can look for changes in content and approach as the discipline begins to evaluate its current educational methods and develops new products and techniques in the face of the nation's ongoing cultural development.

—Brett Topping

HIGHER EDUCATION COLLOQUIUM II

When the first colloquium on folklore and higher education met at the Library of Congress on September 13-14, 1984, participants voiced a variety of concerns (see *Folklife Center News*, Volume VIII, No. 1, January-March 1985). Chief among them were the lack of common skills and training shared by folklorists, insufficient formal preparation of folklorists for the public-sector jobs available, and the public's continued undervaluing of the folklore discipline. One of the proposed suggestions for confronting such problem areas was a questionnaire survey focusing on the current status of folklore instruction at the university level.

The first item on the agenda of the Center's second colloquium on folklore and university education, held on May 20, 1986, was a report by Ronald L. Baker from Indiana State University on the results of the questionnaire survey (see Ronald L. Baker, "Folklore and Folklife Studies in American and Canadian Colleges and Universities, *Journal of American Folklore*, Volume 99, Number 391 (January-March 1986). In March 1985 Peter Bartis mailed out 4,527 questionnaires which he and Baker had developed to schools across the United States and Canada on behalf of the American Folklife Center and the American Folklore Society. The survey, together with follow-up research, identified a total of 509 United States and 19 Canadian institutions—more large public universities than small private schools—offering at least one folklore course. While more folklore courses are offered in English departments, a comparison with previous surveys indicates that the percentage of courses in English departments is decreasing relative to anthropology and American studies departments. Eighty-one percent of professors teaching folklore courses have a Ph.D., but more of the degrees are in English or anthropology than folklore. The most numerous folklore courses are introductory folklore and American folklore. Other popular courses are regional American folklore, ethnic American folklore, and folk music/ethnomusicology. The ballad course, the second most popular course in the late 1960s, continues to lose ground.

The discussion following Baker's report generally centered around ways of expanding folklore education. One expansion technique mentioned was making connections with other networks, such as public school teachers and professors from other disciplines who wish to develop folklore courses. One proposal for generating such connections was to take introductory folklore education as a theme for an upcoming American Folklore Society meeting to which teachers and other professors could be specially invited. The theme could be carried through several panels and workshops that would examine a range of syllabi and investigate various models for introductory folklore instruction.

Other approaches to the expansion of folklore education suggested by colloquium participants included introducing the teaching of folklore at the high school level and developing appropriate teaching materials. Several participants felt that offering more courses for college freshmen and sophomores and courses for credit in other departments would increase the interest in folklore instruction at the college level.

The afternoon session opened with a summary by Bess Lomax Hawes of a report prepared by Henry Willet on a 1986 survey of public-sector folklore programs. In the last decade the number of folklore programs at the state level has grown from less than half a dozen to over forty. Nearly ninety-four percent of the coordinators of those programs hold advanced degrees, and nearly forty-four percent have doctorates. Their average yearly salary is between $22,500 and $25,000. Financial support for the positions is shifting increasingly from the federal to the state level; at present twenty-six percent of the funding comes from the federal government and sixty-nine percent from state sources. As further evidence of this trend, the federal support for programs in existence since 1981 has declined from thirty-nine to seven percent. Folklorists coordinating state programs tend to do so with very little assistance—on average with the support of one intern or volunteer and less than the full time help of one employee.

Following her summary Hawes spoke enthusiastically about several new developments on the folklore scene. One is the emergence of coalitions of folklorists on a regional level. Folklorists are also forming private folklore enterprises in a few instances. Also, state museums are beginning to be receptive to the creation of folklore programs within their institutions.

With the focus shifted to public-sector activities, discussion turned to the relationship of the academy to the state programs. Some participants spoke of the need to include a review of public-sector activities in histories of the folklore discipline, which are sorely needed. Others felt that the products of public-sector efforts—exhibitions, films, and records—should be treated by the academic world as products of intellectual analysis like books. The need for more practical knowledge among folklorists of how government agencies operate, how to prepare effective grant proposals, and how to navigate the politics of culture prompted the thought that internships should play a greater role in folklore education.

Some of the conclusions drawn by those in attendance were that there is more of an overlap between the work and training of folklorists in academia and those in the public sector than the participants originally thought. More attention needs to be paid to the contributions that can be made to the field by public school teachers and to generating appropriate teaching tools for folklore instruction. Participants also concluded that the entire folklore discipline would benefit from finding ways to increase the integration of the academic world of folklore with the public-sector arena.

Attending the meeting were Ronald L. Baker from Indiana State University; Charles Camp of the Maryland Arts Council; Linda Degh from Indiana University; Burt Feintuch from Western Kentucky University; Robert

Georges of the University of California at Los Angeles; Kenneth Goldstein from the University of Pennsylvania; Bess Lomax Hawes from the National Endowment for the Arts; Charles Joyner from Coastal Carolina College; Barbara Kirshenblatt-Gimblett of New York University; and Barre Toelken from Utah State University. Peter T. Bartis and Dorothy Sara Lee were the meeting's coordinators.

RECEPTION AND BIRTHDAY PARTY

On the evening of Wednesday, May 21, guests assembled in the Great Hall of the Library of Congress to celebrate the 10th Anniversary of the Center's establishment. Ten years ago the Library held a reception in honor of the Center's creation in the same place, entertaining many of the same friends.

Attending the 10th Anniversary reception were Archie Green and other early supporters who lobbied for the enactment of the American Folklife Preservation Act, Congresswoman Lindy Boggs (D-La.) and former Congressman Lucien Nedzi, both longtime supporters of the Center, and friends from the folklore community throughout the nation. Other guests included participants from the week's "Colloquy on Folklife and University Education" and "Symposium on Folklife and Public Education," current and former members of the Board of Trustees, staff members from congressional offices, and associates from the Library of Congress.

The Center's 10th birthday party took place the following day. Birthday balloons adorned the Neptune Plaza for the festivities. Leo Sarkisian and his ensemble took the stage first on the upper plaza to play traditional Armenian music while men and women from the audience performed a line dance. They were followed by one of the Washington area's best known traditional bluegrass bands, the Johnson Mountain Boys.

Craft demonstrations filled the lower plaza while the bands played. Leonard Burcham from Havre de Grace, Maryland carved and painted duck decoys. Saomo Lee and others from the Hmong tribe of Laos demonstrated their fine needlework on decorative squares of material, sashes, and other items of clothing. Cloves Boyd of Boyd, Virginia wove round-bottom egg baskets out of white oak, and Lucille Dawson displayed soapstone works done by her husband, Iroquois carver Crawling Wolf (Charles G. Dawson).

Ed Stubbs (L) and David McLaughlin of the Johnson Mountain Boys playing a fiddle duet during the Center's birthday party concert on May 22. (Photo by Reid Baker—PG-11096/3)

Saomo Lee (L) and Blia Yang demonstrate Hmong needlework during Center's birthday part on May 22. (Photo by Reid Baker—PG-11096/27)

PUBLICATIONS CURRENTLY AVAILABLE

Unless otherwise noted, available at no charge from the American Folklife Center.

American Folklife Center. A general brochure on the Center.

El Centro Americano de Tradición Popular. A Spanish translation of the Folklife Center's general brochure.

Archive of Folk Culture. A general brochure on the Archive.

An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture. Information handout.

A Guide to the Collections of Recorded Folk Music and Folklore in the Library of Congress. Information handout.

Folklife Center News. A quarterly newsletter.

PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

No. 3—*Folklife and Fieldwork* by Peter T. Bartis. A 25-page introduction to fieldwork techniques.

No. 3A—*Tradición popular e investigación de campo.* A Spanish translation of *Folklife and Fieldwork.*

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard Wight Marshall and Richard E. Ahlborn (reprint), 120 pp.; $15.95. A companion publication to the 1980 Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photographs. Available from the University of Nebraska Press, Sales Department, 901 North 17th Street, Lincoln, Nebraska 68588.

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; $6. A close look at cultural landscapes, communities, religious expression, and life-style portraits of men and women from the area. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00127-3. Also available from the sales desks in the Library's Jefferson and Madison buildings.

No. 9—*American Folk Architecture: A Selected Bibliography* by Howard Wight Marshall with assistance from Cheryl Gorn and Marsha Maguire, 79 pp. Articles and books on theory, antecedent references from the British Isles, and resources dealing with specific regions of the country.

No. 10—*Cultural Conservation: The Protection of Cultural Heritage in the United States* by Ormond Loomis, 123 pp.; $4.50. A report on means of preserving intangible features of the nation's cultural heritage, with an appendix that traces the history of relevant legislation and a bibliography. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00148-6.

No. 11—*Traditional Crafts and Craftsmanship in America: A Selected Bibliography* by Susan Sink, 84 pp. An indexed bibliography, citing Library of Congress call numbers. Produced in cooperation with the National Council for the Traditional Arts.

No. 14—*Folklife Sourcebook* by Peter T. Bartis and Barbara C. Fertig, 152 pp.; $8. A listing of folklife resources in the United States and Canada, including federal agencies, state folk cultural programs, folklore societies, serial publications, recording companies, higher education programs, and directories. The section on folklore archives contains a summary of holdings. Available at sales shops in the Jefferson and Madison buildings and by mail order from the Information Office, Box A, Library of Congress, Washington, D.C. 20540. Include $2 for postage and handling.

STUDIES IN AMERICAN FOLKLIFE:

No. 1—*Ethnic Recordings in America: A Neglected Heritage,* edited by Judith McCulloh, hardbound, 269 pp.; $13. A collection of essays on the history and current status of the ethnic recording industry, with numerous illustrations and a complete index. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-001-00098-2.

No. 3—*The Federal Cylinder Project: A Guide to Field Cylinder Recordings in Federal Agencies.* Volume 1—*Introduction and Inventory* by Erika Brady, Maria La Vigna, Dorothy Sara Lee, and Thomas Vennum, Jr., 110 pp.; $8.50 (Stock no. S/N030-000-00153-2). An indexed listing by collection of more than 10,000 field-recorded wax cylinders for which preservation-tape copies exist at the Library of Congress. Volume 2—*Northeastern Indian Catalog and Southeastern Indian Catalog,* edited by Judith Ann Gray and Dorothy Sara Lee with assistance from Gregory Pontecorvo, 419 pp.; $14 (Stock no. S/N030-000-00167-2). Two separate catalogs bound in one volume. Three-quarters of the *Northeastern Indian Catalog* is devoted to cylinder recordings of the Chippewa, Menominee, and Winnebago tribes made by Frances Densmore. It includes the earliest ethnographic field recordings ever made—thirty cylinders recorded by Jesse Walter Fewkes in 1890 among the Passamaquoddy Indians in Maine—and some of the latest wax cylinder field recordings, made by Densmore among the Winnebago between 1927 and 1932. The *Southeastern Indian Catalog* includes collections recorded among the Alabama, Calusa, Catawba, Cherokee, Chitimacha, Choctaw, and Seminole tribes. Volume 8—*Early Anthologies,* edited by Dorothy Sara Lee with a foreword by Sue Carole De Vale, 96 pp.; $8 (Stock no. S/N030-000-00154-1). Describes Benjamin Ives Gilman's cylinder recordings from the 1893 World's Columbian Exposition and the "Demonstration Collection" edited by Erich Moritz von Hornbostel and issued by the Berlin Phonogramm Archiv shortly after World War I. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402.

FOLKLIFE ANNUAL

Folklife Annual 1985, edited by Alan Jabbour and Jim Hardin, clothbound,

176 pp.; $16. Essays on the folkways and residents of New Jersey's Pinelands National Reserve, the history of the Archive of Folk Culture, the story behind a folk song, cowboys, stonecarvers at the Washington Cathedral, the Watts Towers in Los Angeles, and folk artist Howard Finster. With 136 illustrations, 36 in color. Mail order with remittance, citing stock number, to: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N030-000-00169-9.

FOLK ART AND ART WORLDS

Folk Art and Art Worlds, edited by John Michael Vlach and Simon J. Bronner, clothbound, 293 pp.; $39.95. Selected essays from the Center's "Washington Meeting on Folk Art," held on December 5-6, 1983. Published by UMI Research Press, contains ten essays, a foreword by Alan Jabbour, an introduction by Vlach and Bronner, an afterword by Henry Glassie, information on contributors, an index, and black and white illustrations. While supplies last, available from the Folklife Center for $34.

RECORDINGS:

Recordings can be purchased at the sales shops in the Jefferson and Madison buildings of the Library of Congress and by mail from the Recording Laboratory, Motion Picture, Broadcasting and Recorded Sound Division, Library of Congress, Washington, D.C. 20540. Checks payable to the Library must accompany mail orders; please add $2 postage and handling. Catalogs and order forms are available at no charge from the American Folklife Center.

Children of the Heav'nly King: Religious Expression in the Central Blue Ridge (AFC L69/70), edited and annotated by Charles K. Wolfe, two discs and a 48-page illustrated booklet; $14.

Omaha Indian Music: Historic Recordings from the Fletcher/La Flesche Collection (AFC L71), edited by Dorothy Sara Lee and Maria La Vigna, disc or cassette and 20-page illustrated booklet; $10.95.

American Folk Music and Folklore Recordings 1984: A Selected List. An annotated list of thirty 1984 recordings selected by a panel as outstanding examples of records containing "root" traditions.

Folk Recordings: Selected from the Archive of Folk Culture. Brochure and order form.

RECIPE BOOKS, BROCHURES, AND GREETING CARDS:

All items for which a price is indicated are available at the sales counters in the Jefferson and Madison buildings of the Library of Congress and by mail order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540. Please include $1 postage and handling for single orders and $2 postage and handling for multiple orders. Those for which no price is given are available free of charge from the Folklife Center.

Recipe books—*Cranberries,* 32 pp.; $5. Combines color cover and illustrations with traditional recipes to provide a glimpse of cranberry cultivation and use in the Pine Barrens of New Jersey. The book grew out of the Pinelands Folklife Project, and the recipes were collected from residents of the region. *Watermelon* by Ellen Ficklen, 64 pp.; $10. For watermelon lovers everywhere, includes historical and dietary facts, humorous observations, poetry, and a touch of serendipity to capture something of the good-times feeling that watermelons seem to produce. Amply illustrated in color and duotone. Contains "tried-and-true" recipes and newer thoughts on the subject of watermelon consumption.

Greeting card/brochures—*Egg Art.* Color cover; ten pages of text and illustration on the traditions associated with eggs and egg-decorating techniques. *Papercutting.* Color covers—Polish *wycinanki* by Magdalena Gilinsky of blue reindeer and fir tree on a red background, and papercut by Claudia Hopf of a black tree, leopards, and fowls on white background in the German *scherenschnitte* style; ten pages of text and illustrations on the origins of papercutting and techniques used; blank centerfold for greeting with patterns for cutouts on reverse side. Card with envelope, $2.

Brochures—*The Art of Basketmaking* by Rosemary Joyce; *Halloween: The Folklore and Fantasy of All Hallows* by Jack Santino, and *Rag Rugs* by Geraldine Johnson.

Greeting cards—Blueberries on a bush taken during the 1983 Pinelands Folklife Project; and Watermelons, both red and yellow, photographed during the 1977 South-Central Georgia Folklife Project. Package of six blank cards with envelopes, $3.50.

Recipe greeting cards—Canning Jars in the home of Mae Willey from Baywood, Virginia with Ruth Newman's recipe for uncooked relish on the back; Tomato Meringue Pie card with Ruth Newman's pie recipe on the back; Cranberries with a Pinelands recipe for cranbleberry (cranberry and blueberry) pie; and Apple-Black Walnut Cake photograph with cake recipe on back. Package of six blank cards with envelopes, $4.25.

Postcards—a selection of postcards reproducing quilt photographs from the 1978 Blue Ridge Parkway Folklife Project. Package of eight postcards, $2.

POSTERS:

Posters—"Washington Meeting on Folk Art," designed by John Crank of Staples & Charles Ltd. Black tree with blue, orange, yellow, and black birds, and orange lettering at base; twenty by twenty-six inches. Signed, hand printed and colored, limited edition (100), $50; printed edition, $10. "American Folklife Center: 1976 Ten Years 1986." Blue and gray with touches of red and green; twenty-four inches square, $12.50.

Books, recordings, posters, greeting cards, and other items sold by the Folklife Center at the sales counters in the Jefferson and Madison buildings and by mail order are published under the auspices of the Elizabeth Hamer Kegan Fund. Contributions to the fund, which assists the Center's publications efforts, are tax exempt.

1986: *Last, but certainly not least, in the gallery of photographs commemorating the Center's first ten years, current and retiring private members of the Board of Trustees in February: Barre Toelken (L), David Draper, Jeanne Guillemin, Ronald L. Foreman, Jr., Bruce Jackson, St. John Terrell, and William L. Kinney, Jr. (R). (Photo by Carl Fleischhauer—248520-2/24A)*

Front cover: *Members of the audience performing a line dance to the Armenian music played by Leo Sarkisian and his group for the Center's Neptune Plaza birthday party on May 22, 1986. (Photo by Reid Baker—11096/32)*

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